Farm.
Indians

Humphrey, W. B.

NORTH AMERICAN INDIAN

FOLKLORE MUSIC

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FOLK-LORE MUSIC

From Bureau of American Ethnology

AN OMAHA FLUTE PLAYER

PREPARED BY

REV. WM. BREWSTER HUMPHREY, M.A.

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NORTH AMERICAN INDIAN FOLK-LORE MUSIC

The discovery that the North American Indians had anything that could be classed as music is of very recent date, hardly more than thirty years ago. Only within the last two or three years have these songs attracted public attention, but now the demand for them is rapidly increasing.

Music is one of the greatest pleasures of the Indian. Every phase of life from the cradle to the grave is expressed in music. The tune is more important than the words. The Indians have no idea of harmony, all their songs, therefore, are sung in unison or by a single voice. The only instruments used are the drum and rattles, though in some tribes lovers have recourse to a kind of flute, no two of which correspond in scale, to assist them in their wooing. The illustration on the title page is printed in advance from Miss Alice C. Fletcher's Memoir on the Omaha Indians, to be published by the Bureau of American Ethnology.

As the songs in this collection are taken from several different tribes whose languages differ from each other as much as the languages of the nations of Europe, it is impossible to give rules for the pronunciation of the Indian words.

In all Indian songs one simple idea is used and expressed in the briefest form, which is repeated often, and meaningless syllables are used to fill out the tune. A story usually accompanies each song. The singer either relates the story or takes it for granted that his audience understands the setting of the song. On this account it is not sufficient to translate only the words used by the singer. To render in English the true meaning as understood in the Indian's mind considerable amplification is necessary. The relationship, therefore, between Indian Legends and Indian Folk-lore music is exceedingly close. There are vast treasures of both still undiscovered which will add greatly to the enrichment of the literary and musical assets of our country. America should be proud of the fact that it has a wealth of ancient legendary lore and beautiful native folk-lore songs that will compare favorably with that of any other country.

The vocal part of the songs used in this pamphlet are taken from the four chief collectors of Indian music whose books are mentioned below and to which recourse should be made for further study of this subject.

The Omaha air was taken from Miss Alice C. Fletcher's "*Indian Story and Song from North America*"; the two Ojibway airs from Mr. Frederick R. Burton's "*American Primitive Music*"; the two Navajo airs and the Arapaho air from Miss Natalie Curtis's "*The Indian's Book*"; and the two Chippewa airs from Miss Frances Densmore's "*Chippewa Music*," in Bureau of American Ethnology Bulletin 45.

The harmonic arrangements are by Mr. S. N. Penfield, Mus. Doc., and by Rev. Wm. Brewster Humphrey, M. A. Mrs. Marie E. Ives Humphrey has assisted in preparing the translations.

The books referred to can be obtained at the Public Libraries or from the Secretary of The American Indian League, 118 Waverly Place, N. Y. City.

WM. BREWSTER HUMPHREY

NEW YORK CITY, April 1, 1911

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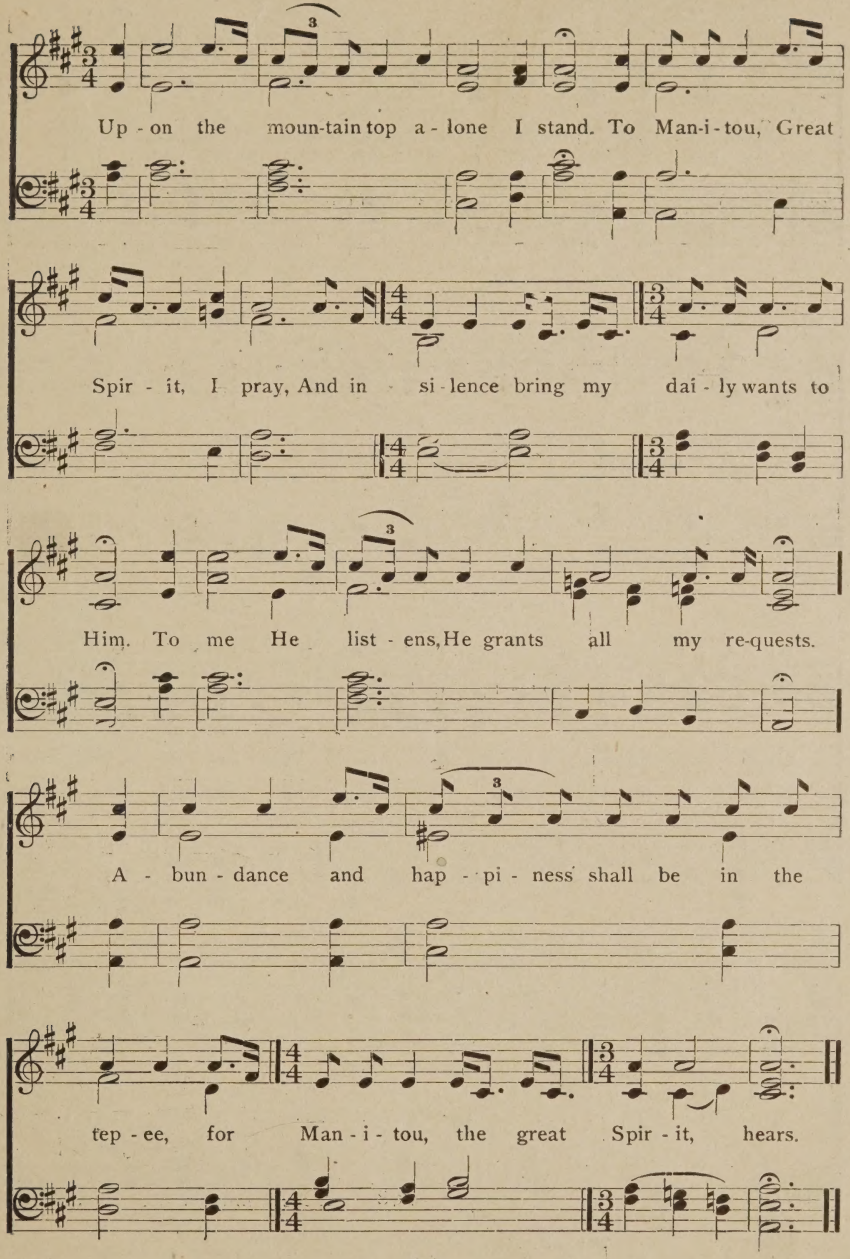
Second Edition

NOTE.—The accompanying address "Indians Use of Song" tells the stories of the songs and with them makes an interesting one hour program.

Rev. Wm. Brewster Humphrey, 420 West 20th Street, New York City

MANITOU LISTENS TO ME

CHIPPEWA TRIBAL MELODY


Up - on the moun-tain top a - lone I stand. To Man-i-tou, Great
Spir - it, I pray, And in si - lence bring my dai - ly wants to
Him. To me He list - ens, He grants all my re-quests.
A - bun - dance and hap - pi - ness shall be in the
tep - ee, for Man - i - tou, the great Spir - it, hears.

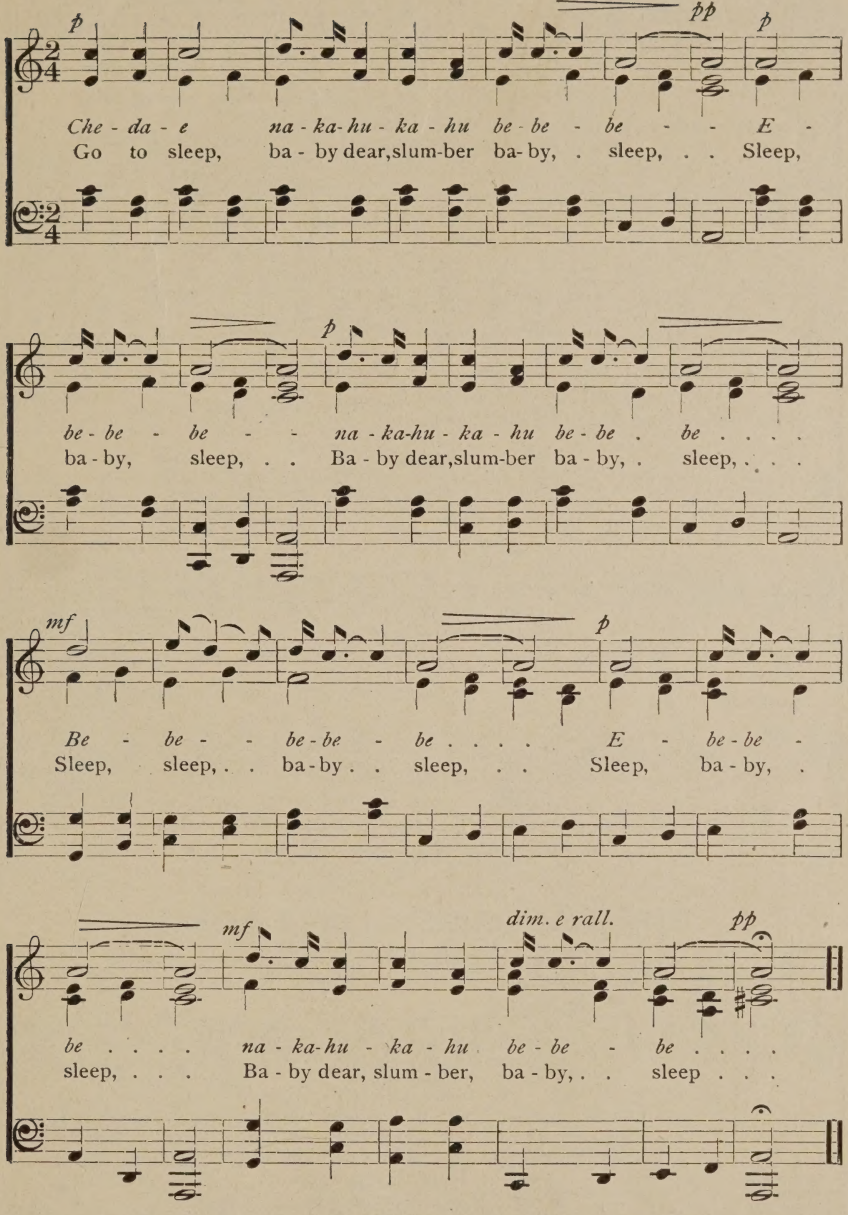
SONG OF THE LEADER

AN HISTORIC OMAHA PRAYER FOR PEACE

With deliberation
Shu-b'dhe adh'n-he on-dou-ba i ga ho . . . . Shu-
I am ad-vanc-ing; I am mov-ing toward you. . I
With spirit
b'dhe adh'n-he on-don-ba i ga ho. . . Sha-on-zhin-ga ha,
am ad-van-cing; I am mov-ing toward you. Be-hold me, young men,
With dignity
dha-dhu anon-zhin on-don-ba ga he. . . . Wa-kon-da hi-dhe g'dhon
war-riors of the Sioux, here I stand. . . Wa-kon-da a-lone
FINE.
D.S.
be dho he. . . . . On-don-ba ga he. . . . .
will de-cide . . . The des-ti-nies of men. . . .
8va

LULLABY

ARAPAHO


p
pp
p
Che - da - e na - ka-hu - ka - hu be - be - be - - E -
Go to sleep, ba - by dear,slum-ber ba- by, . sleep, . . Sleep,
p
be - be - be - - na - ka-hu - ka - hu be - be . be . . . .
ba - by, sleep, . . Ba - by dear,slum-ber ba - by, . sleep, . . .
mf
p
Be - be - - be-be - be . . . . E - be-be -
Sleep, sleep, . . ba-by . . sleep, . . Sleep, ba - by, .
mf
dim. e rall.
pp
be . . . . na - ka-hu - ka - hu be - be - be . . . .
sleep, . . . Ba - by dear, slum - ber, ba - by, . . sleep . . .

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THE HOGAN BLESSED

AN ANCIENT SACRED NAVAJO SONG

Hi ne ya Tsa-an-ti ho-ga-ni-i la-a Hoz-hon, ho-gan - e.
Hi ne ya
Lo . yon-der the ho-gan
Stored with yel-low and white corn
standeth the ho - gan bless - ed.
Ha-yi-ash-i-ye, be-ash dje. Hoz-hon ho-gan - e. Yot-ti -
Built of morning's first light and warmth,
Near the pure wa-ters standeth firm,
the ho - gan bless - ed.
Built of
Built of
il-tros-sai-ye. Ka sa na-rai'-bi-he hoz-ho-ni. Hoz-hon ho-gan - e.
robes and hides,
gems and shells,
Hap-py for-ev-er-more en-dur-eth. The ho - gan bless - ed.

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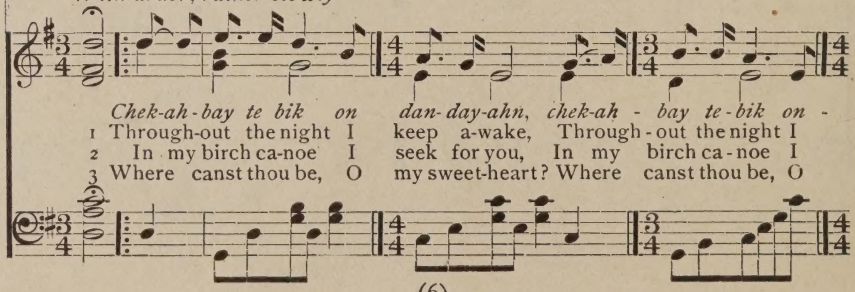
THE CANOEIST'S LOVE SONG

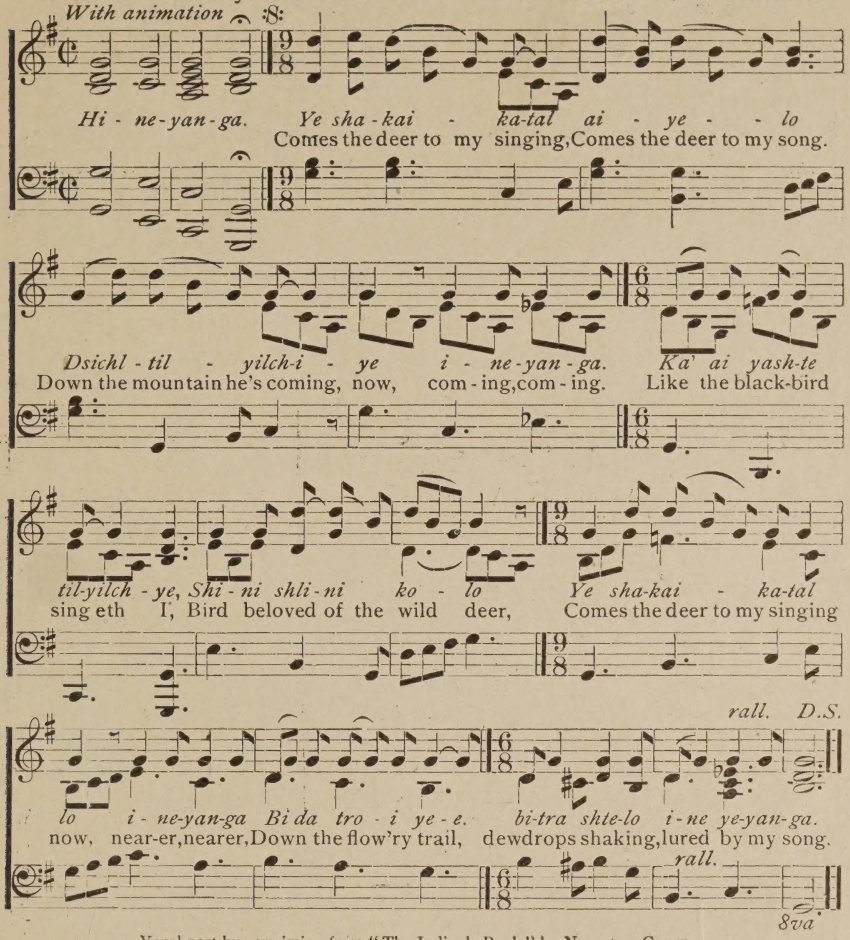
OJIBWAY

With ardor, rather slowly


Chek-ah-bay te bik on dan-day-ahn, chek-ah - bay te-bik on -
1 Through-out the night I keep a-wake, Through-out the night I
2 In my birch ca-noe I seek for you, In my birch ca-noe I
3 Where canst thou be, O my sweet-heart? Where canst thou be, O

HUNTING SONG

ANCIENT NAVAJO HUNTING SONG AND PRAYER FOR SUCCESS


With animation
Hi - ne-yan-ga. Ye sha-kai - ka-tal ai - ye - - lo
Comes the deer to my singing, Comes the deer to my song.
Dsichl - til - yilch-i - ye i - ne-yan-ga. Ka' ai yash-te
Down the mountain he's coming, now, com-ing, com-ing. Like the black-bird
til-yilch - ye, Shi - ni shli - ni ko - lo Ye sha-kai - ka-tal
sing eth I, Bird beloved of the wild deer, Comes the deer to my singing
rall. D.S.
lo i - ne-yan-ga Bi da tro - i ye - e. bi-tra shte-lo i-ne ye-yan-ga.
now, near-er, nearer, Down the flow'ry trail, dewdrops shaking, lured by my song.
rall.
8va

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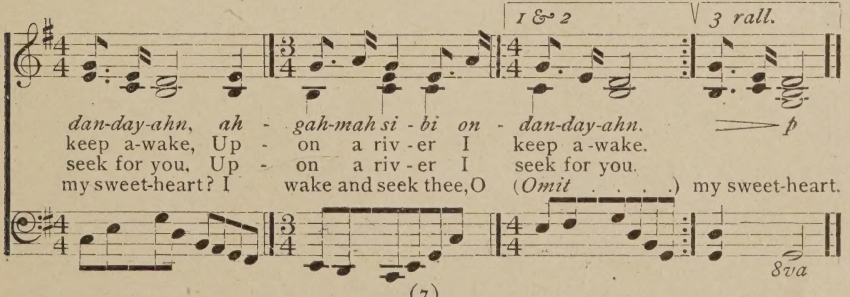
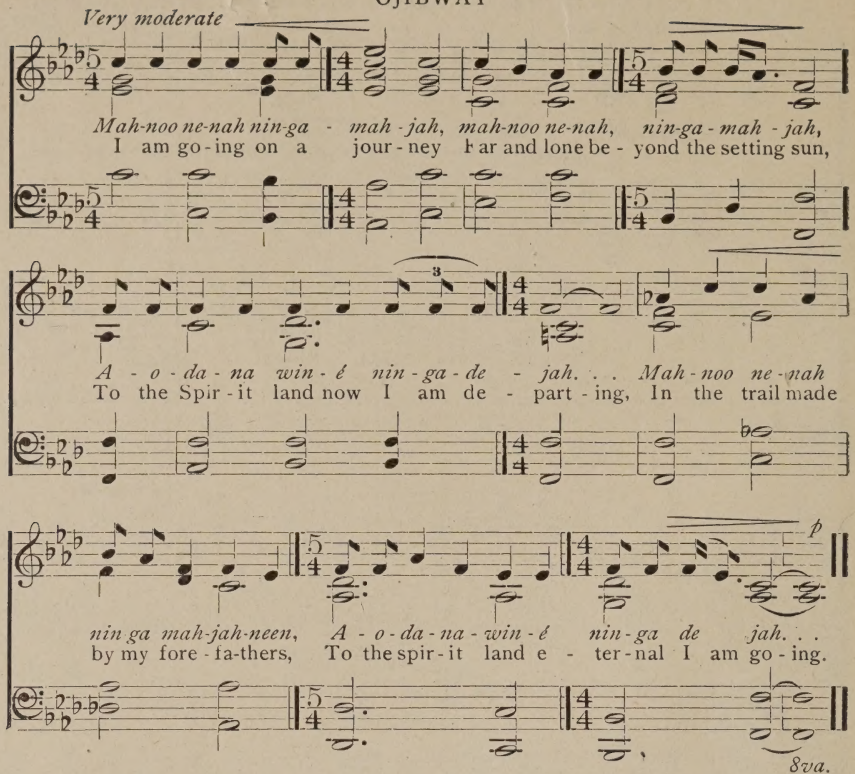
THE CANOEIST'S LOVE SONG (Continued)


1 & 2
3 rall.
dan-day-ahn, ah - gah-mah si - bi on - dan-day-ahn.
p
keep a-wake, Up - on a riv-er I keep a-wake.
seek for you, Up - on a riv-er I seek for you.
my sweet-heart? I wake and seek thee, O (Omit . . . .) my sweet-heart.
8va

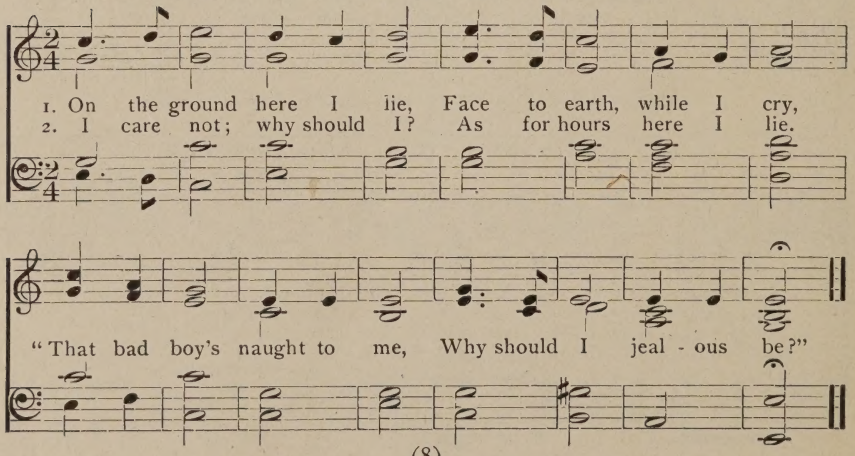
DEATH SONG

OJIBWAY


Very moderate
Mah-noo ne-nah nin-ga - mah - jah, mah-noo ne-nah, nin-ga - mah - jah,
I am go-ing on a jour-ney far and lone be - yond the setting sun,
A - o - da - na win - é nin - ga - de - jah. . . Mah-noo ne-nah
To the Spir-it land now I am de - part - ing, In the trail made
nin ga mah-jah-neen, A - o - da - na - win - é nin - ga de jah. . .
by my fore - fa-thers, To the spir-it land e - ter-nal I am go-ing.
p
8va.

WHY SHOULD I BE JEALOUS

CHIPPEWA


1. On the ground here I lie, Face to earth, while I cry,
2. I care not; why should I? As for hours here I lie.
"That bad boy's naught to me, Why should I jeal - ous be?"

The Indians' Use of Song

From the Papoose Board to the Grave

By Rev. Wm. Brewster Humphrey, M. A., Exec. Secy. American Indian League.

Note.—This address is to accompany and to be used with the collection of songs called "North American Indian Folklore Music," published by the American Indian League. Copies of this collection of old Indian folklore songs can be obtained from Rev. Wm. Brewster Humphrey, Exec. Secy. American Indian League, 420 West 20th Street, New York City. For a public entertainment the Indian songs may be sung in their appropriate places in the address by singers dressed in Indian costume.

First read Introduction in North American Indian Folklore Music.

The use of song by our American Indians was universal. Yet, so carefully have they hidden it from us, that we have only discovered it by accident, as it were. Months of severe illness in 1882 or 1883 in an Omaha Indian Camp, ministered to by Indians, enabled Miss Alice C. Fletcher to penetrate behind the Indians' mask of reticence and study the songs she heard about her. The medicine men tried to dispell her illness with their songs of magic, the mothers nearby sang their lullabies to their babies, the old men and women sang at her request. As she says in her first monograph, published by the Peabody Museum at Cambridge, Mass., in which institution she holds a fellowship, "They sang softly because I was weak, and there was no drum, and then it was that the distraction of noise and the confusion of my musical theories were dispelled, and the sweetness, the beauty and the meaning of these songs were revealed to me. As I grew stronger I was taught them, and sang them with my Indian friends, and when I was able to be carried about my returning health was celebrated by the exemplification of the 'Wa-Wan Ceremony' with its music." Her most popular work is, "Indian Story and Song From North America," a charming book of 30 songs and the legends that go with each song. The book was published in 1900. I have introduced in "Indian Folklore Music" one of these songs, "The Song of the Leader."

The only one to precede Miss Fletcher in the study of Indian music was Theodore Baker, who, in 1880, came to this country from Germany and made a brief stay among the Seneca Indians of New York and at the Carlisle Indian School, Pa. He wrote an essay of 100 pages for his thesis for his Musical Doctor's degree in Leipzig University. As this essay was published in German it has been but little known in America.

Many years later, in 1901, Frederick R. Burton tried to secure the songs of the Ojibway Indians, but met with every kind of obstacle. Though he had become very friendly with them, the Indians forgot their English, they discovered that their throats were sore, or they were too busy. Mr. Burton says, "When I came upon them singing by themselves they stopped

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abruptly. Some of them strolled away, the others sat staring at the ground, or out upon the lake. I finally drew out of one singer that he would be accounted a bad man by his people if he should give me the songs." When pressed for an explanation, the Indian drew himself up with great dignity and made a speech with much feeling and oratorical effect. He said: "Sir, we do not understand it. We like you, but we do not understand what you are doing. We ask what has the white man done to us? He has made us live in reservations, forbidden us to hunt in the forests, taken away our lands. He has taken from us everything Indian that we possessed except our songs, and now you come and would take away those, too. You will have our songs sung all over the world where white men live, and when that has been done you will turn upon us, like the white men who came before you, and say, 'Get out! I have no further use for you.'"

In his book, "American Primitive Music," Mr. Burton relates how he was finally able to overcome the distrust of his Indian friends and reveal to them what he was trying to do. It is a most interesting story of how he made a four-part arrangement of "My Bark Canoe," which I have renamed "The Canoeist's Love Song," and gave it to a quartet of white singers camping nearby. That evening the Indians were called together, and Mr. Burton told them he would show them what he was doing with their music. The Indians were to sing it their way and the quartet would sing it the white man's way. After much hesitation the Indians sang. The quartet immediately repeated the song in English. Mr. Burton had put into the bass part an imitation of the pound, pound of their sacred drum. The Indians were tremendously excited. They yelled as if they were engaged in fierce combat, and surrounded the startled quartet, and demanded that they sing it over and over again. They then eagerly turned to Mr. Burton, asking if they could learn to sing like that, meaning in parts. After this demonstration of the use he meant to make of their music he was adopted into the tribe and they were quite willing to give him their songs. Thirty of the best of these songs appear in his "American Primitive Music." This book, by the way, is the most interesting book on Indian music that there is. It contains a full and masterly discussion of the form and uses of Indian music. I strongly recommend this book to all interested in the subject. It was published in 1909. Two of these songs, "The Canoeist's Love Song" and the "Death Song," I have introduced into this collection of "Indian Folklore Music."

The next person to take up the serious study of Indian music was Miss Natalie Curtis, an artist and a musician of rare attainments. Her monumental work, "The Indian's Book," was published in 1907. This book is a treasure house of Indian folklore. In it are 150 representative melodies which she has

patiently gathered from 18 tribes. Her method of winning the confidence of the Indians and of securing their melodies was to go to the head chief and explain to him that unless the Indian songs and stories were put upon paper they would be lost forever, for the Indian children were not learning them or giving them due reverence, and the United States Government was abolishing tribal relations, native religions, art, customs, language and dress. She further explained to them that she was "the pencil," and the book she wrote was "The Indian's Book," the "parflesche," containing all that was sacred of their ancient life. In it they might put whatever they wished to be preserved for all time. True to her promise to the Indians, she has subordinated herself to a degree rarely to be found among authors. Her work is therefore of great value to the student, especially as it shows the attitude of the Indians themselves toward music. Three songs have been taken from this collection, "The Arapaho Lullaby," "The Navajo Hogan Blessed" and "The Navajo Hunting Song," and included in this collection of "Indian Folklore Music."

A more recent compiler of Indian music is Miss Frances Densmore, who is now collecting the Sioux music for the Bureau of American Ethnology at Washington, D. C. The first volume of her Chippewa Music came out as a government publication in 1910. She has gathered together here 200 Chippewa songs. Two of these Chippewa songs, "Manitou Listens to Me" and "Why Should I Be Jealous," have been included in this collection of "Indian Folklore Music."

Some of the better educated Indians are now being induced to record the old Indian songs on phonograph records. They are assisting in the great work which the American Indian League is undertaking, the preservation and popularizing of American-Indian music.

The Indians' love of music is intense. Like the wild bird, it is the free and open expression of his soul in all his moods. Every event in his life has its song. Every occupation and each fundamental impulse of our human race has its expression in his song. From the papoose board to the grave, all his activities and thoughts are symbolized by his songs. The first thing he hears is his mother singing him to sleep, using some one of a thousand beautiful Indian lullabys. Does he quarrel with his childhood friends, does he play games with them, does he go upon the warpath, does he fall in love, he has to sing about it all. Does he go a hunting, he has a song for every animal he seeks. Out of the adobe houses of the southwest float most beautiful grinding songs, full of trills, flowers and butterflies, as the Indian maids and matrons pulverize the corn between heavy stones. Does he fall sick, he sends for the medicine man that he may sing his magic songs and thus drive away the evil spirits that have gained control of his own supernatural powers

and good spirits. A boy's or girl's education comes to him or her largely through the stories or songs heard about the camp fire. He has a song for everything, his friends and his enemies, the sighing forests about him and the shimmering lake, the fire in his tepee and each of his garments, every conceivable thing in which he has an interest, is the subject of a song. One can know what each inhabitant of an Indian village is up to by the songs he is singing.

Nowhere does the use of song so fully meet his needs as in his many ceremonials and elaborate ritualistic observances, whether they be public or private, tribal or individual, sacred, mystical or secular. This music is especially composed for each ceremonial and handed down from remote antiquity, and must be rendered without a single mistake, or the value of the whole ceremony will be destroyed. Does his soul reach out to the Great Spirit who made him, he sings his gratitude and offers up in song his supplications. He even meets death with a song upon his lips. It is the common opinion of those who know them best that "among no people, the world over, is music so loved and so generally used as among the North American Indians." The finest testimony to Indians' appreciation of music comes from Jan Kubelik, the great Bohemian violinist. He says: "I have played before royalty in many foreign lands, but never have my efforts been so madly applauded as by the Indian men and women of Muskogee, Okla., before whom I played. They hearkened, enraptured. Tears rolled down many a red cheek before I had finished. I have never felt such a thrill before in my life."

It is through these folklore songs that the legendary history of the tribe is preserved from generation to generation, and those who can sing are most carefully taught by the old men and women that no song of the tribe may be forgotten or lost.

Now let us have a few songs to illustrate the use of music by the Indians, as applied to their daily life, from the papoose board to the grave. These few songs have been carefully selected out of some 500 or more, and have been harmonized for concert purposes that they might meet a growing demand for Indian songs. It is hoped that this little volume, "North American Indian Folklore Music," price, 50 cents, may prove so popular that many may avail themselves of the opportunity to get it.

1. *"The Arapaho Lullaby."*

The first thing of which an Arapaho baby on the plains of Oklahoma or Wyoming is conscious of is the song of its mother lulling it to sleep. (Have sung the "Arapaho Lullaby," Page 5, "North American Indian Folklore Music.")

2. *"Why Should I Be Jealous?"*

The Indian boys and girls are just like the white boys

and girls, and have many of the same games. They play battledore and shuttlecock, whip top, tag, shoot arrows through rolling hoops, and the girls play dolls, only their dolls are fastened into miniature papoose boards. Indian children, like our own, often fall out with each other, and, like our white children, go off by themselves and pout. The Chippewa children of Minnesota under such circumstances go off by themselves, throw themselves down on their faces, and for hours kick their toes into the ground and relieve their feelings in the following song: (Have sung "Why Should I Be Jealous," Page 8.)

3. *"Navajo Hunting Song."*

As the boy grows into manhood his childish sports give way to sterner pursuits. In the old days every boy became a hunter, and he had a different song for every animal he went after. But today we have killed off most of his game and the government is giving him land in severalty and insisting that he become an agriculturist. The Navajo (pronounced Na-va-ho) of New Mexico and Arizona are the only Indians as yet unhampered by our encroaching civilization. They are the largest tribe of Indians we have, there being about 30,000 of them. They are still herdsmen and hunters, the "Bedouins of America," as they are often called. Before going out to hunt, the Navajo prays a prayer to Hastyeyalti, God of Sunrise, and of the wild game. He it was who made the hunting songs and gave them to the Navajo. Next, the hunter sings a holy song to the god, and then he sings one of the hunting songs. The song we are about to hear is one of these hunting songs made by the God of Sunrise ages ago. If he is sure he has made no error in his song, he goes out on the desert and sits quite still and sings his hunting song, for hours, if necessary, till a deer or antelope, drawn by curiosity and almost hypnotized by the monotonous chanting, comes within bow shot and is killed by the hunter. To the Indian mind, however, the explanation of the coming of the deer is entirely different and far more romantic. The herd of deer gathered in council in the fastnesses of the mountains hear the hunter pray his prayer and sing his song, and they listen to see if he sings it right. If he makes no mistake they choose one of their number to go down the mountain as their representative and be killed to furnish the devout hunter and his family with necessary food and clothing. The deer are very fond of the blackbird, for it alights on the back of the deer and frees them of troublesome insects, so the waiting hunter, in connection with his song, imitates the call of the blackbird. This song brings us very close to nature. One can almost see the waiting hunter as he sings, and see the deer picking its way cautiously down the mountain trail, through flowers and dew-drops. (Have

sung "The Navajo Hunting Song and Prayer for Success," Page 7.)

4. *"The Canoeist's Love Song."*

This is one of the most beautiful Indian songs that we have so far discovered. It is exceedingly popular among the Ojibway Indians in the neighborhood of Lake Superior, Northern Michigan and Canada. These Indians are very fond of music, and the first question asked of one of their number when he returns from a trip is: "Have you learned any new songs?" The exact translation of the Indian words of this song are: "Throughout the night I keep awake, upon a river I keep awake." The singer expects you to know that it is a love song and that he is paddling in his birch-bark canoe in search of his sweetheart. You can picture to yourselves the half-frightened Indian maiden in her hiding place on the bank of the river listening to the song of her approaching lover. (Have sung the Ojibway "Canoeist's Love Song," Page 6.)

5. *"The Hogan Blessed."*

The Hogan is the winter dwelling place of the Navajo Indians. It is built of logs and covered with a mound of earth so that only the door is visible. After the Indian has found his mate he must have a home of his own, or rather of her own, for, in almost every tribe, the tepee, hogan, wickiup or lodge belongs to the woman. It is the woman who rules the home and the children. When the Navajo builds a hogan he holds an impressive, sacred ceremonial to consecrate the new dwelling. In this ceremonial he uses several of the many Hogan songs, which are as sacred to them as the Psalms of David are to us. These songs are also used when he asks a blessing on himself or his people, or when he sets out upon some important journey.

The song you will soon hear is a condensation of one of the oldest and most revered of these Psalms. (Have sung "The Hogan Blessed," an ancient sacred Navajo song. Page 6.)

6. *"The Song of the Leader."*

The division of labor among the Indians was clearly drawn in the old days. While the woman owned and cared for the home and the little garden, the man was the provider of game, the legislator and the protector of the community. He was therefore a hunter, a leader and a warrior. Every tribe has a large number of war songs—songs to frighten the enemy, to inspire bravery and to condemn cowardice. All Indian songs conform to the strictest rules of folklore music. They are largely in the minor key, they deal with the fundamental things of life; when frequently heard they have a grip upon the heart that modern songs seldom have. Hence, those Indian songs, like the folk songs of Europe, will never die. We are deeply indebted to the Indian for giving to us an American Folklore Music that is strictly our own and that will compare favorably both in

originality and beauty with any country on the globe. From these Indian themes will be produced symphonies as great as those of Grieg or any of the German or Russian composers.

One of the duties of folklore is to preserve, in oral form, ancient tradition and history. Our next song, "The Song of the Leader," has performed such an office for many generations. It is a war song, and relates an important historic event that happened many years ago. On the western plains no tribes were more warlike than the Sioux and the Omaha. After many years of fighting, they made peace with each other. To cement this peace a party of Omahas decided to visit the Sioux. They proceeded with all their wives and children to the Sioux camp. As they drew near the camp of their lifelong enemies, it suddenly occurred to one of the leaders that the opportunity to destroy them all might prove too strong for the Sioux and they might fall upon them and kill them with their wives and children. At length the leader stood up and said, "We have made peace, we have come in good faith, we will go forward and Wa-kon-da shall decide the issue." The Leader then struck up this song and led the way; and as the men and women followed, they caught the tune and all sang it as they came near the Sioux village. The new, vigorous song, or their implicit faith and courage, or their commending themselves to the care of Wakonda, the Great Spirit, revered by both tribes, so commended itself to the Sioux that they met with a royal welcome and war was averted for many, many years. (Have sung "The Song of the Leader," an historic Omaha prayer for peace." Page 4.)

7. "Manitou Listens to Me."

As a man comes to maturity, and as old age creeps on, his mind turns more to the unseen world. I venture to say that there are no people on the face of the globe who are more religiously inclined than our American Indians. They have clung tenaciously to their old forms of religion, but, when converted to Christianity, they make the very best of Christians. Of the 300,000 Indians in the United States all but about 50,000 have become Christianized. In the old days the Indians' faith in the Manitou, the Great Spirit, was Supreme. To him he brought all his adoration and supplication. In silence on a mountain top he lifted up his soul. Why should he speak? Manitou knew what was in his heart. In the next song, "Manitou Listens to Me," there are no words, only meaningless syllables, except one short phrase, "To me he listens, one Manitou." We, however, cannot sing it that way. It is therefore necessary for us to put into words what is in his mind as he stands praying on the mountain top. (Have sung the Chippewa prayer, "Manitou Listens to Me," Page 3.)

8. "The Death Song."

Down to the very grave we find the Indian singing his songs.

As a boy just changing into manhood, every Ojibway, and most other tribes also, goes alone by himself to a hilltop and fasts for two, three or five days or even more. Here he lies expectant, waiting for a message from the Great Spirit to guide him through all his future life. In his visions it is revealed to him what manner of life he shall lead, whether he shall be a hunter, a warrior, a medicine man or a chief. At this time comes his Weyekin, or animal friend, his "totem," who gives him "power," or, as they call it, "medicine" over his enemies, and wards off the evil spirits of the air and of the night, of disease and death. A piece of the fur or skin of this animal friend (bear, deer, bat, eagle, or what not) he always wears in his scalp lock. To him at this time also, in a trance, comes a song. It is his own private song, his inspiration at all times in his life; as he hunts in the forest, as he paddles out upon the lake, as he goes upon the warpath, or whenever he is in need of encouragement. He never sings this song in public except when he thinks he is about to die. It is the last word he utters before his death. Hence this set of songs have been called "Death Songs." Of this particular death song, Mr. Burton says, it is "one of the finest aboriginal songs that has been preserved." Note the stateliness of its movement. It is like the recitative passages of our great oratorios. (Have sung "The Ojibway Death Song," Page 2. As it is short, have it sung in Indian as well as in English.)

Collections of Indian Music.

Burton, Frederick R.—"American Primitive Music." Price, $5; postage, 24 cents. 372 pages, including 74 pages of music, 28 Ojibway songs. The first part of this book is taken up with a thorough discussion of Indian music, including history, scales, rhythm, structure, native use, art value of Indian songs and Ojibway songs and stories. In the second part of the book are 28 Ojibway songs, very beautifully harmonized by Mr. Burton, and suitable for concert purposes. This is the most complete and usable book on Indian music that is published.

Cadman, C. W.—"Four American Indian Songs." Price, $1; postage, 6 cents. High or low voice. This is a collection of four songs harmonized by that young and gifted composer. This collection is by far the most popular set of Indian songs published. They are sung by Nordica.

Curtis, Miss Natalie—"The Indian's Book." Price, $7.50; postage, 40 cents. A large book of 574 pages, 149 Indian airs from 18 tribes, beautifully bound and illustrated. These airs have not been harmonized. The book is a treasure house of Indian folklore, of great value to the student.

Densmore, Miss Frances—"Chippewa Music." Bureau of American Ethnology, Bulletin 45. This is a Government publication. It is a collection of 200 Chippewa airs. This book is of great value to the student of music. As the airs have not been harmonized, it is not immediately available for concert purposes.

Fletcher, Miss Alice C.—"Indian Story and Song From North America." Price, $1.25; postage, 6 cents. This book contains 30 Indian songs and the charming legends that go with them. The songs are harmonized.

Humphrey, William Brewster—"American Indian Folklore Music." Price, 50 cents. This is a collection of 8 songs, carefully selected and harmonized, from the four chief collectors of Indian music—Miss Fletcher, Mr. Burton, Miss Curtis and Miss Densmore. It is especially adapted for concert purposes and missionary meetings.

This collection of Indian songs, together with an explanatory address, entitled "Indians' Use of Song," 75 cents. The address and songs make a program of about one hour.

Troyer, Carlos—"The Traditional Songs of the Zunis." There are 7 songs. This is sheet music, and the prices are 60 and 75 cents and $1 each. These songs have remarkable accompaniments, and are popular for concert use.

These collections can be secured at the prices stated from
Rev. Wm. Brewster Humphrey, Exec. Secy. American Indian League,
420 West 20th St., New York City.